STORIES OF ANIMALS

A DOG THAT STOLE BUT ONCE AND THEN REPENTED.

Crows In Judicial Convention Pass and Execute Sentence on Culprits of Their Tribe—Puppy and Lion That Ate and Slept Together.

And now they say animals know right from wrong and that even in a puppy's breast is kindled that spark of divine fire, a conscience.

The beasts of the field have eaten of the fruit of the tree of knowledge of good and evil. That they are capable of loving and of devoting themselves to those they love, that they offer models of maternal and conjugal affection, has long been admitted, and today they are credited with expressions of some notion, however obscure or imperfect, of good and evil, of merit and demerit, of justice and injustice. There is a familiar anecdote from the naturalist Romanes about his dog, which never stole a thing in his life save once and then under these circumstances:

"One day when he was hungry," says his master, "he seized a cutlet from the table and carried it under a sofa. I was witness to this fact, but pretended I had seen nothing, and the culprit remained some minutes under the sofa, divided between the desire to assuage his hunger and the sentiment of duty. The latter finally triumphed, and the dog deposited at my feet the cutlet which he had stolen. This done, he returned to conceal himself under the sofa, whence no appeal could make him emerge. In vain I gently patted his head. The only effect of this caress was to make him turn his face with an air of contrition that was truly comical."

What gives particular value to this example, concludes Romanes, is that the dog in question had never been beaten, so that it could not have been fear of corporal punishment which actuated him. In him there seems to be an animal that knows what he owes to another. There are also animals which know what is due them. It has often been stated that certain beasts have a precise idea of what can be exacted from them without injury and that they ask in their own way to be limited to their proper obligations. "The cattle in the gardens of Suse," Montaigne says, "are used to turn large wheels for drawing water. Each is required to make a hundred revolutions every day. They are so accustomed to this number that it is almost impossible to make them do more, and having finished their task they stop short."

One day the illustrious scholar Arago was forced by a storm to take refuge in a roadhouse. He was warming himself in the kitchen when his host went to put a chicken on the spit. This done, he wished to pick up a terrier that was in the room to make him turn the spit, but the animal took refuge under the table, showing his teeth. When Arago was astonished at the conduct of the dog, it was explained that the animal was not altogether in the wrong, as it was not his turn to attend to the spit. Another terrier was found and put to work without a protest. When the chicken was roasted on one side, the cook thought it time to relieve the spit turner. This time the dog that had been rebellious caused no trouble and applied himself to his task. Is it credible that animals render justice, have a species of tribunals where the accused appear before magistrates? Certain animal tribes possess a veritable judiciary organization in the image of those of human societies.

Dr. Edmondson, who has made a special study of crows, says that they hold periodic assizes when the affairs of the season are appealed. They gather together in large numbers for a convocation. Among them are some whose fallen heads indicate accusations; others are grave like judges, while still others are motion and clamor. When the assembly is ended there is a general noise, and a little after lawyers, listeners and bailiffs pounce upon the two or three prisoners arraigned before the bar and ply them with strokes until death ensues.

To wrong no one, to render unto each his own, to receive according to one's deserts, is only the negative of the moral code. Above the duties of justice are those of charity, whose formula in this: "Do unto others as you would that they do unto you." Whether or not animals attain to this stage may be partially judged by a scene whose theater was a large Parisian menagerie. A little black and white pug dog was thrown into the cage of a lioness named Constantine. Terrified and trembling in all his limbs he tried to hide in a corner. The lioness slowly rose and approached the poor beast, which uttered a plaintive cry, regarding her with an appealing look. The lioness tranquilly returned to her repose without injuring the little dog. When meal time came the lioness' ration of meat was tossed into the cage. She left a part for her little companion. Some days later the dog ate his meals with her, and a week later he flung himself on the dinner. When autumn arrived the pug thought it seemly to pass the nights between the lion's paws, the climax in a beautiful example of clemency and hospitality.

The hero animal can even vanquish his instinctive pride, pardon his injuries and voluntarily offer reconciliations. Backok narrates that a dog that had quarreled with a companion separated from him in a temper. On the morrow the other dog presented himself with a biscuit and offered it to his old adversary as a pledge of peace.—Chicago Tribune.

RISKED THEIR LIVES

DANGERS BRAVED BY PAINTERS IN SEARCH OF REALISM.

Meissonier's Plucky Struggle With Cold and Snow—Hardships of Two Great Battle Painters—Stoning an Artist In Palestine.

In their desire to faithfully portray on canvas unfamiliar scenes painters have sometimes not only undergone long and arduous journeys, but have also run the risk of losing their lives while in search of realism.

Herbert Schmalz, the religious painter, once had a narrow escape from being stoned to death while journeying through Palestine in search of new subjects and ideas. At Hebron, where the artist stayed for a few days, there is situated a mosque with a beautiful stairway leading to it. Within the mosque rest the bones of the patriarchs, so jealously guarded that Christians are scarcely allowed to look up the stairway.

Mr. Schmalz, however, wanted a picture of the stairway and mosque, and one day, together with his wife, who was journeying with him, crept to the foot of the staircase and closed the door which admitted him. Canvas and paints were soon got ready and the artist set to work, but it was not long before he was discovered. The door was pushed open and the people came pouring in with menacing countenances. After awhile, as the crowd increased and Mr. Schmalz still tried to work, they began to jostle him. Others ranged themselves in front of him, so that he could not see his subject, then they uttered weird cries and piercing screams. More and more hostile the demonstration grew till it was plainly in the highest degree dangerous to try any longer. Picture and palette were therefore hastily packed up and the artist and his wife retired amid a shower of stones.

Safety was at last reached, and how it was appreciated may be judged when one of the first things told them was that a Christian had been stoned for intruding on the staircase only a few days before.

One of the greatest painters Russia has ever produced, Vassili Vereschagin, probably risked his life for the sake of art more than any other artist. It was as a war painter that Vereschagin first won name and fame, his military pictures being of a most realistic and striking character. The artist left nothing to imagination, and he took part in General Kauffman's Asian expedition and fought in the Russo-Turkish war in order to gather materials for a great series of landscape and military paintings.

Once in central Asia he was with a party of forty Russian troops when they were surrounded by a horde of Tartars, and he was obliged to take a rifle and fight for a week before the detachment was relieved. On another occasion he was painting the figure of a dead man on a battlefield when the engagement grew so hot that he had to leave off his work and fight for four days before he could paint in the legs. So realistic is Vereschagin's art that when his pictures of the Russo-Turkish campaign were exhibited at Berlin the emperor forbade his soldiers to see them.

The well known English battle painter, Caton Woodville, has, like Vereschagin, gone direct to the seat of war on more than one occasion for the purpose of getting local color and realistic effects for his pictures. Mr. Woodville went through the Egyptian war of 1882 and the Turkish war of 1878 solely for the purpose of studying realism, and the artist has himself confessed that he would never have been able to faithfully portray military scenes had he not done so. During the campaign Mr. Woodville often ran the risk of being injured by the enemy's fire in order to watch the bursting of a shell, for instance, or the effect of the smoke hanging over the firing line.

Meissonier, the famous French figure painter, once described how he risked being almost frozen to death in his endeavor to obtain realism for one of his pictures. He had been asked how he managed to get such a vivid picture of the snowy road, trampled by horses' feet and marked with deep wheel ruts, in his famous painting of Napoleon. The artist explained that he had waited for a heavy fall of snow and then gone to work on a piece of country lane near Paris. He had to begin at earliest dawn, as he was afraid the light would fail or the snow go before he could get a proper impression.

It was such a bitterly cold day that the man whom Melesonier had employed to drive up and down with an old gun carriage refused to work after a time, and the artist was obliged to finish the driver's task himself. Then to get the requisite brilliancy of hard frozen Russian snow he was obliged to powder the road with salt, and considered himself fortunate to escape at the end of the day with only a badly frozen ear.

LADIES' AUCTION TO-DAY

There will be a special auction of the big Stephens' jewelry stock, for the ladies, from 10 to 12 o'clock today. Here is a chance to buy Christmas presents cheap.

N. C. McMILLAN.